

News & Views

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New Vice Provost for Grad Studies Plans Better Management of Funds

Interviewed for News & Views by Sally Kuzma, Editor

The curriculum vitae flowed through my fax machine this morning: fifteen pages of a distinguished career as a researcher and educator in Anthropology, a career built on the study of certain apes' teeth, in fact. Dr. Lawrence Martin, Associate Professor of Physical Anthropology, now recently added a new item to this listing: Vice Provost of Graduate Studies.

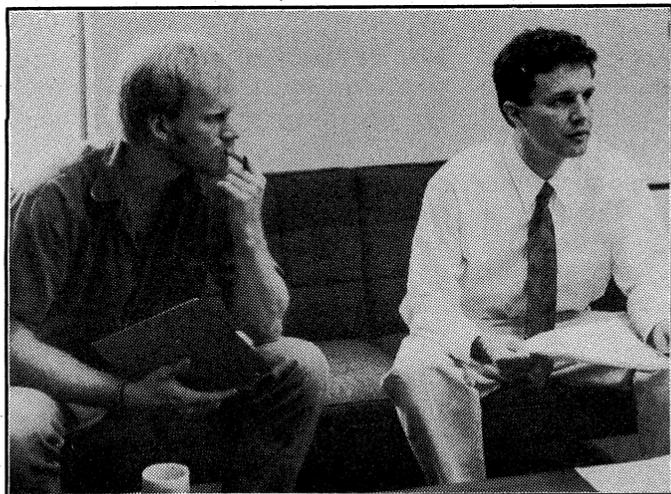
News & Views interviewed Dr. Martin, who was serving as Direc-

tor of the PhD program in Anthropological Sciences when he was nominated for the Vice Provost slot last year. Martin has been at Stony Brook since 1985, coming here from University College in London where he received his BS and PhD (1983) in Anthropology. He is now serving a two year term (succeeding Helen Cooper and Alex King, also both British, incidentally), which coincides with Bryce Hool's term as new Deputy Provost. They will both be on board

during the hiring of a new University President who will replace John Marburger after this year.

"You didn't ask me anything about myself," Martin remarked, after a half hour interview that covered the admittedly dry topics of grad student support and University politics. In a hurry to cover the political

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Dr. Lawrence Martin, the new director of the Graduate School, meets with Tim Morton, GSO President.

New TA's learn from Teaching Workshops

By Peg Boyle, TDP coordinator and graduate student in Psychology

Before I give you the details, let me tell you the important part: we had fun. The 1993 TA orientation workshop was a great chance to meet other (might I add slightly anxious?) people who were embarking on teaching or TAing for the first time. It was also an opportunity to meet some graduate students who were noted for their teaching. These veteran TAs value and enjoy teaching enough to pass on some helpful hints, as well as a few embarrassing stories (why else would they have volunteered to be on campus at 9:00am on a Saturday?).

Here are the details. The Teaching Development Program began the 1993-1994 year with

tions received practical advice about teaching in general. Breaking the group down by disciplines allowed leaders to cover information particular to a certain department or lab setting. Molecular biology, comparative literature, earth & space sciences, sociology, biochemistry, and psychology were some of the departments represented.

Participants showed an overwhelmingly positive response to the program, as evidenced by their glowing evaluations of the project. "The two guest speakers were entertaining and helpful," wrote one student. "The small group discussions were both helpful and informative. Having veteran TAs share their experiences made me feel more at ease about TAing for the first time."



Veteran TA's revealed their secret teaching methods to rookies at TA orientation workshop in August.

orientation. Almost 90 graduate students attended the August 28 session. It began with brief, entertaining, and interesting talks from two award winning teachers. Camille Wortman, Head of Social/Health Psychology, kept us laughing while offering lots of useful advice and encouragement. Christina Colon-Downs, graduate student, shared her experiences as a new teacher while engaging all the participants for the interactive discussion groups.

Veteran TAs then lead discussion groups, where new TAs and graduate students teaching their first courses or lab sec-

Currently the Teaching Development Program is running a series of workshops on teaching skills. The next workshop, entitled: "Busyness, Exhaustion, and Unmanaged Schedules," will deal with the never-ending dilemma of TAs: not enough time! The final workshop is entitled "Guaranteeing Good Teaching Evaluations." Granted, we really can't guarantee anything, but you may learn some valuable tips. These workshops are held on Thursdays, September 23rd and October 7th, respectively. Meet us in Psychology B room 420 from 12:00 to 12:50pm. Bring your lunch, we'll provide the drinks.

For more information, contact Peg Boyle at 632-9476 or on e-mail: PBOYLE@xxxxxx.

We've moved:

The offices of the Graduate Student Organization (GSO) and this newspaper have moved to the second floor of the Computer Science building, Room 2105 and 2106. Our phone numbers are still the same: 632-6492/GSO and 632-8965/news

(you can leave messages for the news at the GSO number). Office hours are from 10am to 4pm Monday-Friday.

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executive editorial

Sitting Pretty on a Committee

More than appearances, our presence is a democratizing force in University politics

Given that a university is an inherently undemocratic institution, the question naturally arises: Why participate in university committees? Furthermore, why participate in a campus government which exists, more or less, at the pleasure of an undemocratic university? To be sure, SUNY is an arm of New York State, funded by the legislature, and therefore subject to the types of pressures that citizens can exert on their elected officials. At the local level, however, the school is run by a hierarchy which has broad power to make decisions without first polling the community. This situation exists by design. A President has some idea of what s/he wants the university to be and hires the people s/he thinks can implement that concept. Because this may involve ruffling some feathers, the president needs to be able to act without consensus, if necessary.

But this only goes so far. A dictatorial hierarchy sooner or later will run into the reality of low morale. When times are good, this is not so much of a problem. When times are bad, low morale becomes a major liability. Due to the New York State budget, the last few years fall into the latter category.

Fortunately for the hierarchy, there is a hedge against low morale: the advisory committee. If the president doesn't want to anger the community by, say, arming Public Safety, s/he can set up an advisory committee to share the culpability. S/he

may still reserve the right to make up his or her own mind, but if people who agree with the president dominate the committee, so much the better. No one can blame the president for going along with the advice of a committee.

It turns out that there are a large number of such committees on this campus. They exist at all

No one can blame the president for going along with the advice of a committee.

levels of the administration. And because these committees exist, it is important that they include representation from all campus constituencies, not the least of which being graduate students. Otherwise it might well be our feathers that end up ruffled.

This analysis is not an attack on the current administration. While GSO has had its issues with the university over the last decade, most of these problems were due to the State budget and not to local decision making. Part of the reason is that GSO has a seat on every committee in the university. Over the years, dedicated graduate student committee members have earned the respect of the faculty and the administration by carefully studying the facts before making public statements. The result is that when

the GSO representatives speak, they are given the credibility they deserve.

This is a legacy that must not be squandered. It will only be maintained if new graduate students accept their responsibility to ensure that graduate students have a voice in campus governance.

One fundamental reason for becoming involved in your graduate student government (The Graduate Student

Organization) follows from the above. It turns out that the administration allows GSO to choose who should represent graduate students on university committees. The administration considers GSO to be the legitimate voice of graduate students, despite the fact that GSO elections typically result in fewer than 10% of eligible students voting. The GSO constitution proscribes that the GSO president nominates committee members who are then confirmed by the GSO senate. This is where you come in. First of all, if there is not an adequate supply of volunteers, GSO seats on committees will fall vacant. In addition, it is up to the senate to make sure that the committee members understand the views of all graduate students and are true representatives. One requirement that the

current GSO executive would like to put in place is to require GSO committee representatives to make a formal report to the senate once per semester. This will ensure that representatives take their position seriously.

There are other - more selfish - reasons to participate in the GSO. It is, after all, your money that we are spending. It is the senate's responsibility to adopt a budget and to modify it as necessary as the year progresses. We are always looking for advice on how to use the activity fee more wisely.

Aside from its political responsibilities, GSO is concerned with the quality of life for graduate students on campus. Towards this end, we want to make our resources available to any initiatives you might come up with. If you are interested in helping out, but aren't sure where to begin, consider becoming a member of the Graduate Student Lounge committee. The current vision of the lounge includes: a bar serving coffee (and espresso, cappuccino etc), beer, wine and light food; space for a band to play; a library of magazines and newspapers; a dart board; a pool table; lots of room to stretch out and grade papers; occasional movies on the projection VCR; and so on. The scope is limited only by the imagination of the participants.

Interested? Give us a call at 632-6492.

letters

Woodstock '93, first-hand...

We welcome letters to the editor on any topic that might be of interest to our readers. This one is a review of Freedomfest/Woodstock '93, from free-lance writer-at-large, J. Standish.

Dear Editor,

Well, the musical talent really wasn't there, nor the feelings of freedom and love, but still many had a good time out in the annual rain (much needed) that seems to come every year when it's another Woodstock Anniversary. It seemed that the music coming from the wooden stage was the least important thing going on in camp.

Apparently Joe Anderson, the stage manager and organizer, didn't do enough research into the bands that he chose to play. Except for *Finally Balanced*, *The Arc*, and *Project Battershell*, the music was pretty much lame with the same few sucky musicians

getting up there to play with semi-makeshift bands that kept forming just so that there was *something* happening on stage. And, if it weren't for Dave Diamond and Mark Salome (from *Wide Awake*, a band that didn't play this year) helped by Billy Capozzi, there wouldn't have been anyone near the stage. These guys stayed awake for days mixing sounds at the board trying to make the best of a bad situation. It seemed that as soon as they walked away, whether to eat or go to the bathroom, everything would become muddy and overbearing. Most people walked away in disgust before they would return.

Glen, the PA man, freely donated his equipment for this 24th anniversary show out of the kindness of his heart, and was often being yelled at by the organizers who didn't know anything at all about generators and sound sys-

tems. Wherever Glen is: "Thank you!" I don't think that anyone else did that and he truly deserves a big hand.

Maybe next year for the big 25th anniversary there will be better bands that carry the spirit of Woodstock in their hearts and performance. I hope so. But if it's still the stoned-out people who organized it this year working next year, I believe I'll stay home and watch it on HBO. Besides, I hear that next year it will cost \$150 to purchase a ticket. So much for a FREE show. I guess that it's the 90's for real.

Oh, by the way this year's show did not take place at the original site of Yazgur's farm because the owners places liquid chicken excrement all over the field to deter anyone interested in celebrating what once was for real.

- J. Standish

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GSO News

How to get on a University Senate committee

First, let us know who you are. Call Ida Fuchs, our office manager, at 632-6492, and tell her what committee you're interested in. Give us your name and phone number, department, a brief history of any past and present involvement in

the GSO or University government.

Or, you can show up at a GSO Senate meeting (the next one is 7pm Tuesday, September 28th). Officially, the President nominates people to the committees and the Senate confirms appointments. In

practice, there's not much competition. We'd like to fill these seats as soon as possible, and it will probably be on a first-come basis.

Most committees meet only a once or twice a semester, so the time commitment is not enormous,

but it is very important that you do attend, or find a replacement if necessary.

The University Senate committees are listed at left (see editorial, page 2).

Participation is open to all grad students, regardless of past experience. Your presence on these committees shows the administration that grad students are alert and watching what they do.

Standing Committees of the University Senate, 1993

Committee	Chair	Students per Bylaws
Administrative Review	Judith Kaufman (Library)	1 undergrad, 2 grad
Campus Environment	Godlind Johnson (English) Chang Kee Jung (Physics)	2 undergrad, 1 grad
Continuing Education Council	Aaron Lipton (English)	2 CED
Computing & Communications	James Gailit (Dermatology)	1 undergrad, 1 grad
Education & Teaching Policy	see Undergraduate Council (name changed)	
Graduate Council	Mary Scranton (Marine Sci.)	2 grad
Library (Services)	William Le Noble (Chemistry)	1 undergrad, 1 grad
Long Range Planning	Alan Leiken (Allied Health)	1 undergrad, 1 grad
Research Committee	Jolyon Jesty (Hematology)	1 undergrad, 1 grad
Resource Allocation & Budget	Andrea Tyree (Sociology)	1 undergrad, 1 grad
Student Life -- did not meet Spring 1993; chair to be elected		2 undergrad, 2 grad
Undergraduate Admissions	Robert Dodd (Earth & Space)	2 undergrad
Undergraduate Council	Walter Scheps (English)	2 undergrad, 1 grad
University Affairs	Malcolm Bowman (Marine Sci.)	1 undergrad, 1 grad

Student/Faculty/Staff Retreat Seeks Grad Students

The planning committee for the 1993 Student/Faculty/Staff Retreat is accepting applications from students of the University Community who would like to be considered to participate in this annual event being held this year on Friday and Saturday, November 5 & 6.

In its ninth year, the retreat brings together a diverse mix of 50 Stony Brook students, faculty, staff and administrators who focus their attention on discussion of a "working theme" over a two day period. The theme for this year's retreat is "Charting the Course: a look at the Stony Brook Undergraduate Project."

The planning committee is especially encouraging graduate students to participate in this retreat.

Transportation, food, accomo-

dations and recreation facilities will be provided at the Harrison Conference Center in Glen Cove; there is no charge to students. It's an excellent chance to take a short break from the hectic fall semester and interact with other members of the University community on a more informal level. The importance of grad student participation in this "brainstorming" session about the university's future cannot be underestimated.

Applications for the retreat can be obtained and submitted to the SFS retreat Co-Chair, Student Union Room 266. Deadline for submissions is Monday, October 4. If you have any questions regarding the application or the retreat, please call 2-6826 and ask for Millie.

RAP Money Available to Travelling Scholars

The Resource Access Project is a fund of money for Stony Brook graduate student scholars to travel to meetings, conferences and performances to exhibit their original work. Grants of up to \$100 are available for graduate students whose travel expenses are not paid for by their department or other granting agency. Recipients must be presenting their own work, and RAP funding is available only once per year per student.

Pick up an application at the GSO office, Room 2105, Computer Science Building.

Don't let financial or administrative problems force you out of school... GSO can help

Emergency Loan Program in Place

The Graduate Student Emergency Loan Program was established last year to provide short term loans to graduate students who are in need of cash, on an emergency basis, and who do not have alternate means of obtaining such a loan.

Loans can be for up to \$400 at any one time. Students must demonstrate eligibility in terms of financial need, matriculation or acceptance into one of Stony Brook's grad programs ("graduate special students are not eligible"), and proof that you were unable to get an emergency loan through the financial aid office.

Grad Advocate Available

Each year the Graduate School, with the recommendation of the GSO, hires one graduate student to serve as graduate advocate. Chuck Wright, a philosophy PhD student, is currently filling the role, and is already busy mediating disputes and advising students on how to resolve problems with faculty or administration.

Chuck's office is located in the Graduate School offices, 2nd floor Computer Science Bldg., and can be reached at 632-7045.

The Campus Community Advocate is another source of help. Call Florence Boroson at 632-9200.

Become a GSO Senator

Every department should have a senator - at least one. Why? Departmental Allocations are one good reason.

Every department represented in the GSO Senate is entitled to a yearly allotment of funds (according to the number of grad students in the department), to use as they see fit for the benefit of their students. Without a senator, your department forfeits these funds.

Social life is another reason, believe it or not. You'll meet some intelligent people from outside your discipline, people you can talk to without having to resort to the same boring conversations about departmental politics.

Food is a third reason. There's usually something to eat at the meetings (pizza, soft drinks), so you can get away without having to cook or buy dinner. Check it out.

The next GSO senate meeting will take place Tuesday, September 28 at 7 pm.

Items on the agenda include committee appointments, student/faculty/staff retreat, and the ongoing progress of the grad student lounge.

The meeting will be held next to the site of the future grad student lounge, located above the Fanny Brice Theatre in the Roosevelt Quad Dining Hall building, near the Schomburg Apartments.

For more information on becoming a senator, call Ida Fuchs, GSO office manager, at 632-6492. Office hours are 10am to 4pm, Monday-Friday.

*Union views***Thinking of Scott... and collective action**

By Marianthi Lianos, Graduate Student Employees Union President and graduate student in sociology

Friday afternoon, I am on the phone with Shuva. We are talking about stuff and he suddenly interrupts his flow of thoughts to say: "Did you hear what happened to Scott?"

"No, what happened?" I ask, fearful of the answer.

"He had a car accident."

"Oh, my God...how is he?"

"He's ok, relatively speaking. He's at home in a neck brace. I saw Peter going around in the department with a get-well card. I don't know the details, but it seems like the accident has aggravated the condition with his knee."

"That is terrible", I say, "that's awful!"

Shuva and I continue to discuss Scott's situation. We're not sure but we think he is covered by the Student Health Plan; we wonder how much of his expenses the plan will cover; and if there are complications with his knee (a "pre-existing condition") will those be covered? Gradually our conversation drifts onto other subjects. But I keep having flashbacks: Scott walking down the halls with his cane, always calm and commanding his space; Scott saying that if we don't get health care, he might not be able to continue graduate school; and now Scott in a neck brace, in his bed, missing his classes.

I get off the phone, not knowing what to do next. I have so much to do. I keep thinking "if only we were done negotiating this contract..., if only we had negotiated health care...". I feel guilty and I feel angry. Angry because Scott is in more pain now, and angry because I can't do anything about it; because for the last seven months I have not been able to do anything about it.

**Chris, Tim, Tracy, Ward,
Anna, Jacob and Paul**

Images keep racing in my brain. Traveling...Ward and I in Penn Station waiting for Amtrak trains. Tim picking us and Tracy up in Albany; it's snowing outside. Then driving up the Taconic Pkwy; it's spring and the trees are blooming. And finally the summer. By now I'm sick and tired of Amtrak and rental cars. I take my own car-- at least I can come and go as I please. In the beginning, Jacob and I would drive up together. We talked about negotiating strategies, about bureaucratic unions and how we didn't want ours to become one. But Jacob has kids

and he had to stop going to these meetings in Albany. Now I drive alone, speeding on the NYS Thruway. I get to Tim's late at night. Is Anna in town? Yes, she is at Jill's.

Early mornings, we pick up Chris. We meet for breakfast at Friendly's (the waitresses smile, they recognize us). Paul walks in, carefree attitude, a cigarette always stuck on his lips. We talk about today's agenda, about our plan, what we will say this time and next time. Sometimes we meet at the CWA district office (*Communications Workers of America, ed. note*). Steve (CWA rep) brings bagels and orange juice. He listens to us, tells us what he thinks; we all talk, talk, talk. The evening holds more meetings for us...more talking and assessing the day.

The Process

The images continue. We're at the table. Sitting across from us are mostly men in suits and ties. A couple of women. Hours of frustration, anger, confusion. Discussions with the State that lead nowhere, emphasizing their unwillingness to discuss substantively. As the weeks go by we begin to see where they're coming from, what they're worried about. How many people can they get us to agree to exclude from the bargaining unit (leave out students in one-year master programs, they suggest); how many people can they get us to agree not to extend benefits to (forget about students in their first semester or students who have less than full lines, they say). What a joke!! Not only have they not offered anything on our major issues, they want to take some, too!!

I remember the day (it was June) we were discussing the need for health care coverage. People came in the room to describe their personal situations. Linda talked about her fear of having cancer, the tests she had to have done, the results and the cure. Anna B. talked about the inadequacy of the student health plans, how deeply in debt she is for getting sick a year ago, and what she does in order to pay off the debt. I also remember the day we were talking about salaries and the need for raises. People like Jeff and Mike came in to talk about how they made it through grad school so far. Yeah, I suppose we did the "sob stories" routine, but I remember the pain and the courage it took to do it.

More images of the times when we win the arguments, every single one. As we become more experienced, those times are becoming very frequent; well planned speeches, well coordinated dialogues. I can see the anger building in Michael Rowan's face (the State's chief negotiator), his nostrils are flaring as he has no response, because he knows he has no counter-argument.

The Wait

When the State and the University reps lose the arguments their response is that they will get back to us. They'll get back to us on health care, they'll get back to us about salaries. So now we're waiting... They're "re-evaluating the proposals", they need to consult with "the higher levels in SUNY/State administration", their "specialist is on vacation", or "needs more time".

I'm thinking: we have waited seven months, seven whole months of going back and forth and discussing non-monetary issues. Just little moves here and there, on issues like vacations, job descriptions, non-discrimination. Why the delay? Are they stonewalling us? Are they just slow in understanding what the issues at hand are? Don't they know that health care is an issue, that compensation is an issue, that a grievance procedure is

*Why the delay?
Are they stonewalling us?
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what makes any collective bargaining agreement enforceable? Those are exactly the issues around which we built our campaign during last year's certification election.

So, how much more do they need to think?

On Campus

I am thinking of my reports in Bargaining Committee meetings, in Coordinating Committee meetings; meetings in the Student Union, meetings at Jean's house. Thinking of the people I talk with everyday about the union, negotiations and recently about actions. Thinking of N-404, a very active office in the SBS Building, the office I share with Shuva, a GSEU organizer. Thinking of Randy Glazer (Office of Human Resources) and his inconsistent behavior (this is no surprise since he is also on the University's negotiating team). Thinking that we are not allowed to post flyers on campus, use our phones. Now we can't reserve rooms for meetings either.

Thinking that because the State and the University are dragging their feet, there are still students who are asked to teach or TA for two classes rather than one, students who are not considered TAs anymore but have some other obscure title and are paid less for the same

(or even more) work, etc.

And with this thought my mind drifts to the anti-union people, who think that the union should not worry about things like job descriptions or workload, but concentrate only on health care. Well, I say to myself, this IS progress, because last year their paranoia wouldn't allow them to even think about the possible benefits of having a union. Now they even have suggestions for strategy. Thanks pals, but you will have to come to a meeting like everyone else.

The Meeting

Speaking of meetings, I'm thinking that our meeting last Thursday was very encouraging. Thinking that we were glad because people who were not actively involved before showed up and had some great suggestions. It was more like a "war council." Energy, slowly simmering... We discussed the possibility doing a variety of actions. Striking is out of the question because it's against the law. But we talked about doing ΣΦΘΔΦΘ ΣΦΘΔ σδφ, as well as ΣΦΘΘΦΣ, ωΙερρηρη and ωερλ φηφκσφ. The best idea was from Gloria, who suggested that we

φΥΤξξωβφφσδφ. We were pretty happy when we realized how many things we could do, without striking, in order to pressure the Stony Brook administration to pressure its representatives at the negotiating table to give TAs and GAs a good contract. I won't tell you what they were because, after all, this was the "Toppest Secretest Meeting". I will tell you, though, that Toppest Secretest Meetings are taking place on other SUNY Campuses, and folks here are in close contact with folks there.

I will also tell you that our next Toppest Secretest Meeting is going to be held at 6:00pm on September 23, 1993. The location will be N-436, unless Randy (see above) notifies us otherwise; that is, if he does return our calls.

Oh! and something else: last night I had a very wierd dream. I can't remember what exactly was going on, or who was involved; but the campus was colorful and one of those big buildings, I can't remember which one, looked sad, grey and ugly...

This one is for you Scott!

Author's note: Any similarities herein to actual persons, places, or events at Stony Brook is purely intentional!

inquiring minds want to know...

The Creative Process at work

By Tim Morton, Ecology & Evolution grad student and GSO president

This is the first of a two-part article on the creative process, and how it functions in the university environment.

"Creativity is no longer seen as the exclusive property of geniuses and innovative artists, writers and scientists, but is now thought to be lodged to some degree in every person. The new conviction is that every-one has the ability to be more creative, if only he or she can learn how to tap it. Creativity has been democratized."

—E. Wakin, "How we can be more creative." *Search*, 3(2):15¹

Last year the University senate held a forum for graduate students to find out just how much they felt they were a part of the creative process at Stony Brook. Creativity, after all, is what a university is all about. It is the place which nurtures the birth of new ideas, theories, concepts, and the building of new things; things as diverse as a symphony, a novel, a new vocabulary for talking about literature or social systems, a new molecule or a better superconductor. Stony Brook is a research institution *par excellence*, which means a lot of creating is done here. There are two groups of people responsible for this creative output: faculty and graduate students. How much of the creative process is fueled by us, the students, and are our various efforts valued and appreciated here?

"Creativity is significant novelty, the emergence of something new that is relevant, useful, or important, a discovery and development that is unanticipated by even the best minds employing the usual methods and patterns of thought."² When Archimedes saw a connection between the amount of water his body displaced from the tub and the measure of the volume of Hiero's golden crown, he had discovered a new way of measuring the volume of a solid (and allegedly ran through the streets of Syracuse shouting "Eureka, I have found it!") Until recent times, this whole process of creativity remained a mystery, attributed to divine inspiration, brilliant madness, genetic luck, intense hard work and concentration, or fierce desire for fame and glory. These are all explanations which deny personal initiative or imply heroic feats. It really is not that difficult. Albert Rabil, in a 1977 SUNY publication described creativity as a five-stage process. I've outlined it below, hoping to provoke some comment on the subject from students in other disciplines, or simply point the way to creative empowerment.

5 Stages of the Creative Process

- Preparation
- Incubation
- Illumination
- Elaboration
- Verification

Preparation is mastery of subject matter, technical materials, tools-

-whatever is needed to do your thing as a graduate student. This is *work* and probably the origin of the saying "Creativity is 99% perspiration and 1% inspiration." It requires self-imposed pressure (deadlines help, too); and it is difficult work. It is much easier to simply say "I don't know." Important creative ideas rarely pop into the minds of the merely ardent, well-intentioned, or unconventional. They need to be prepared for. It is the paradox of creativity that to create ourselves, we first need to master the best creations of others. *In graduate school, our first two to three years (probably more) are spent on preparation.* Classwork, readings, discussions, notes, seminars; these things are all important. You must develop a comfort and familiarity with the ideas that float around you. The creative person has a high tolerance for ambiguity and doesn't look for easy ways out, doesn't jump at conventional explanations. They look elsewhere for answers not forthcoming through traditional channels.

Incubation is a period characterized by the relaxation of the conscious rational self. The preparation phase involves "convergent" thinking which moves you toward an answer taking conventional steps. This conscious thought focuses the problem but the established methods, codes and assumptions block the path to creative inspiration. Incubation is where "divergent" thinking kicks in. It moves in several directions at once to produce a range of possible answers rather than what seems like the single best one. Divergent thinking is where creativity lies, though convergent thinking is essential to set it up (preparation) and to bring it to fruition (elaboration and verification). In my mind, I picture the process of preparation as one of laying in a bunch of interconnected ideas like leaves on a tree; the ideas/facts being leaves and the theory that connects them the branches. Incubation is the relaxation of the mind that allows one to dissolve the branches and reconnect the leaves in new ways with new branches. Henri Poincare, the French mathematician, reached in impasse in his efforts to prove the existence of Fuchsian functions; to relax, he drank black coffee until, in

an mildly hallucinatory state, the solution came to him. The mind must, in a sense, give up before it can go on. *What this implies for the student is the need to take some time off now and then, relax and do something other than schoolwork. Take time out for yourself.* The conscious mind does not cease to think, it merely thinks in a different way.

Illumination is the thunderbolt of insight that reorders part of reality, or if it is creative enough, creates a fundamental new reality. It is often termed the "Eureka!" experience and there are many interesting testimonies of it.

The poet A.E. Housman: "As I went along, thinking of nothing in particular, only looking at things around me and following the progress of the seasons, there would flow into my mind, with sudden and unaccountable emotion, sometimes a line or two of verse, sometimes a whole stanza at once, accompanied, not preceded, by a vague notion of a poem which they were destined to be a part of."

The evolutionary biologist Charles Darwin for years collected information about the variation among species, yet no framework existed that could tie them all together. That is, until he had an inspiration while driving: "I can re-

member the very spot on the road, whilst in my carriage, when to my joy the solution occurred to me."

The philosopher Friedrich Nietzsche, in describing his ideas for *Thus Spoke Zarathustra*: "The notion of revelation describes the condition quite simply; by which I mean that something profoundly convulsive and disturbing suddenly becomes visible and audible with indescribable definiteness and exactness. One hears; one does not seek. One takes; one does not ask who gives. A thought flashes out like lightning, inevitably without hesitation; I have never had any choice about it."

Illumination is the "heart and soul" of the creative process. It is also the one part of the creative process we really have no control over, which makes it even more valuable. When inspiration strikes, one must be prepared to make the best of it. This is what the faculty expect to get from you before they grant you a diploma. *Illumination is the difference between a 500 page book report and a dissertation.* Because inspiration can not be summoned, many have tried to erect conditions likely to prompt illumination. For Mozart, exercise was key; for Baudelaire it was hashish, Immanuel Kant wrapped blankets around himself in bed in a special

continued on page 6

Myths of Creativity

(The following is excerpted from an article on that appeared in a spring 1993 issue of the Village Voice. Author Kyle Gann is talking about some ideas presented in James Hillman's, The Myth of Analysis (1972, Harper Perennial). I include it here as another perspective on some of the points put forth above.-Ed.)

In the book's first part, "On Psychological Creativity," Hillman outlines our internal myths of how the creative process works. The instinct to create (which everyone possesses, he and Jung claim, though Americans are champs at squelching theirs) gets modified by the psyche and takes on whatever psychic archetype is dominant. Thus different people experience creativity differently, and Hillman draws the possibilities into six categories. The first one Hillman describes is God the Creator, filtered through the father archetype. The father-god creates through method, hierarchy, structure. The composer creates masterpieces for posterity via an ordered system, and expects descendants to carry on his tradition... Exaggerated, the archetype hardens into the *senex*, the sterile old man who can no longer create, but wages war against the irrationality of youthful imagination. Some of our most celebrated professors,

warped by this identification, are less known for their arid music than for the bile they heap on those who compose without system or tradition.

Second is creation *ex nihilo*, which takes art as always unique, new, unprecedented, projected through the *puer aeternus* (divine child). True art constantly moves on, tracing the trail of the zeitgeist. Originality is the cardinal virtue... Maturity and tradition are enemies of this eternal novelty....

Third, creativity projects itself through the shadow: "iconoclasm, rebellion in the name of liberation, the creative process as protest." The creative urge merges with sexuality, and "is supposed to be kept in the irrational dark so that its primal power will not be inhibited." Drugs, drink, and magic help bring this image to the brink of death, whence it draws inspiration, and whatever threatens to curb its power- bourgeois morality, for instance- must be antagonized...

Prometheus, the fourth type, embodies the creative urge understood through the ego. Through the fire he stole from the gods, man "can convert nature's mysteries into a problem to solve, thereby extending the realm of conscious control." This is a utilitarian view of creativity, the process as self-

continued on page 6

What is SOS?

By Shuva Paul, SOS organizer and graduate student in Sociology

Students Organizing for SYSTEMS - The Systematic Treatment & Empowerment of Rape Survivors (a.k.a. SOS) was founded in March 1993 by graduate students at the State University of New York at Stony Brook. SOS was formed in response to the mass rape of tens of thousands of women and girls trapped in the wars engulfing Bosnia-Herzegovina and other parts of what was once Yugoslavia.

It is the absence of a systematic internationally-supported program of medical, psychological, social, and other services for these and all wartime rape survivors that prompts SOS to act. Local grassroots groups in refugee areas are being left to struggle to meet the overwhelming need for rape crisis relief without adequate support and resources from the United Nations. As a result, multitudes of survivors of wartime rape presently languish in U.N.-supervised refugee sites without proper access to treatment services.

The mission of SOS is to help create a permanent United Nations rape crisis mission to fund and facilitate indigenous efforts to meet the urgent and particular needs of wartime rape survivors. Such a mission would operate not only in Bosnia—but in war-torn and contested regions throughout the world.

The centerpiece of our public campaign is our petition addressed to President Clinton calling on him to sponsor the creation of such a mission. The specifics of our proposal are based on our reading of reports from key governmental and non-governmental groups in direct contact with the Balkan crisis. We aim to establish contact with persons in key positions in Congress, the State Department, and the United Nations. We welcome linking up in mutual support with other grassroots efforts addressing this and related issues.

Furthermore, we aim to bring this cause directly to the public. The first large event we organized and hosted was the May 12 Speak-Out on Bosnia. It featured guest speaker Alma Musanovic, a survivor of the siege on her native Sarajevo, as well as prominent campus figures including the University President. The event was reported by several local media sources including *Newsday* and *Long Island Channel 12*, which helped bring our campaign to the attention of concerned people beyond our campus.

At the time of this printing, SOS is trying to secure a visit to this campus by *Biser*, the group founded by Bosnian women now touring the United States in search of support and relief funds.

Supporters of this cause are now in a position to make great strides in bringing this long-neglected issue to the forefront of political attention. Please read our petition and accompanying materials. If you are interested in becoming involved further, please contact us. Activities you can help us with include circulating the petition (over 1200 signatures have been collected thus far), gathering information, raising funds, and planning and organizing the campaign in general. Meetings are open.

We welcome all. Please bear in mind that we ourselves do not aim to treat or counsel wartime rape survivors; rather, we seek to change the structure of opportunity presently available to them. Our primary audience, therefore, consists of government and international relief officials, and our members include persons of both sexes.

We hope to hear more from you.
Shuva Paul, organizer, SOS:
Students Organizing for SYSTEMS
Department of Sociology
Phone 632-7729

Myths--- from page 5

imposed puzzle, and the theft from the gods must be paid for with hard work... Its motto is the chestnut that "art is 10% inspiration and 90% perspiration."

More in pop music than in art, the instinct can project through the persona, the fifth type, resulting in the indistinguishable merging of creativity and celebrity. "One becomes one's image," and then "the individual who wears the mask can no longer put it down because the mask itself has become the psychic carrier of the creative instinct, sometimes sacrificing the person in suicide and personal tragedy..." Details of the artist's life take on a mythical importance for the masses...

Last and less recognized is the notion of creativity via the great mother archetype: "The creative is an external source, a mothering

unconsciousness,...naturally subject to periodic barrenness, like the seasons." The artist paints what she sees, receives what she is given, and accepts that at times nothing comes...

The categories aren't ironclad. Crisis can force a switch from one image to another...Father types control our universities, shadow composers sell more records. You can make a party game assigning artists to various categories. The point is that none of these archetypes is inherently privileged, none more right than another. Most artists feel so possessed by their operative archetype that they deny the validity of others, but there is no essence of creativity. Each has its excesses, but you can't dismiss an entire psychological complex because it can go too far: they all do...Everyone needs to learn to express these archetypes consciously, not with intolerant ignorance.

Plans underway for 1993-4 Graduate Colloquia

The Graduate School is again sponsoring a program of interdisciplinary presentations by and for Stony Brook graduate students. It will run monthly in the Schomburg Commons of the New Graduate Apartments. A reception will follow each event.

If you haven't yet received a call for papers and panels, ask your graduate secretary for one, or contact Kathleen Brosnahan or Erika Smatana, graduate student assistant organizers of this series, at 2-7039.

Graduate students from every department are encouraged to submit their ideas for papers and panels by September 22.

Disorderly Disciplines

This fall, the Humanities Institute will be co-hosting a conference entitled "Disorderly Disciplines: The State of Humanities Research and Teaching in the 90's."

The overall aim of the conference is to analyze the function of the humanities and social sciences in a period of rapid change. It raises such questions as: how does new interdisciplinary research in the humanities affect graduate and undergraduate curricula? To what extent are the divisions between science, technology, and the humanities undergoing reformation? What functions may disorder serve?

For more information and a schedule of events, contact the Humanities Institute at 632-7765.

UNIVERSITY DISTINGUISHED LECTURE SERIES PRESENTS

Lani Guinier

Professor of Law
at the University of Pennsylvania

Thursday, September 30
8:00pm

Staller Center Recital hall

Sponsored by the Office of the Provost and Newsday.
Free and open to the public.

Creativity at work--- from page 5

way each day and stared at a tower outside his window. And because it is possible to receive a creative insight and be too busy to catch it's significance or record it in the mind, many creative people have slept with note pads beside their beds or kept journals to register illuminations. Keeping a journal is recommended since illumination may come in pieces over a long period rather than in one huge clap.

Elaboration is when the mind returns to the conscious state to put into shape the results of the inspiration and to deduce from them the immediate consequences. Sometimes the illumination can be worked out in a short time, sometimes it takes years. *For a graduate student, this is the actual writing of the thesis which results from your illumination.*

Verification is the final process, where the insight and its detailed elaboration are tested, refined and subject to critical scrutiny. *This is the thesis defense but also presentation of your ideas at meetings, in semi-*

nars, and in publications. Many creative notions, because they so fundamentally reorient our picture of reality, take years to verify. It was 66 years before Copernicus' theory of planetary motion could match in explanatory power the claims made for it. Einstein's theory of relativity remains unproven, and may forever be so.

Part II will examine the role of graduate students in the creative process at the university. What is our significance here? Is our role large or small and how might it be measured?

The five stages of the creative process and examples within each section are excerpted from *Search*, a SUNY publication authored by Albert Rabil, Jr., who (in 1977) was a member of the faculty at SUNY's College at Old Westbury.

¹Wakin, E. (1977). "How we can be more creative." *Search* 3(2): 15.

²Rabil, A. J. (1977). "How does creativity happen?" *Search* 3(2): 5.

The arts

Union Craft Center Announces Fall Course Offerings

Too busy to take electives, but still looking for a way to nurture other interests? Take a look at the Union Craft Center's fall class offerings.

These classes range from fine arts and craft workshops (photography, pottery, weaving studio memberships are available) to "leisure" workshops in areas as diverse as bonsai, kayaking, and social dance. They are generally taught in four- to eight- week sessions, with reduced fees for students. Special courses for children are offered on Saturday mornings.

New this fall is a course on vegetarian cooking. Learn healthy, economical cooking styles with an emphasis on a variety of grains, beans, herbs and spices, fresh vegetables and fruits, and soy products. This is high-fiber, low-fat and low-cholesterol cuisine. Tasting and recipes are included; the registration fee is \$45 for students, \$55 for non-students.

Contact the Union Craft Center for registration information and a schedule of classes, 632-6822. The Craft Center is located in the basement of the Student Union Building.

Call for Artists

The GSO would like to commission works of art from Stony Brook students for the new Graduate Student Lounge. Proposals are now being accepted for murals and sculptures (especially fountains).

Contact the GSO for more information, 632-6492.

UPCOMING ART EVENTS

John Ferren: "Images from Nature"

University Art Gallery, Staller Center
September 7-October 23

Gallery Hours Tuesday-Friday, noon-4pm; Saturday 5-8pm.

Karl Kneiss: "Pronograde"

MFA Thesis Exhibition, Library Art Gallery
Through September 24

Pamela Sienna: "Self-Portraits, 1970's - 1993"

MFA Exhibition, Library Gallery
September 28- October 15

Reception Tuesday, September 28, 6-8pm

Paumonk Weavers Guild: "Threads of Life"

Union Art Gallery, Stony Brook Union, 2nd Floor
Gallery Hours Monday-Friday, noon-4pm.
September 20-October 1

Reception Monday September 20, 7-9pm

Hispanic Heritage Month Exhibition

Union Art Gallery, Stony Brook Union, 2nd Floor
Gallery Hours Monday-Friday, noon-4pm.
October 6-21

New Graduate School Director

side of things, I sadly realized I had neglected the more human parts of this portrait. He offered to fill in the blanks.

"I look at teeth, in particular," he noted about his research, "...the tooth structure of a group of apes that lived from about 20 million years ago to about 5 million years ago that include the ancestors of humans. I do a lot of work with scanning electron microscopy, using information from the microstructure of teeth to look at the relationships between animals."

Dr. Martin is still active in the anthropology department as a guest lecturer. He was not exactly expecting the appointment to the Graduate School. "The job was not something I planned to do at this stage of my career. I was pretty actively involved in research and teaching, and halfway through a two year term as the Director of the Anthropology Doctoral Program. Somebody asked if they could nominate me. I felt this is a really critical time for graduate education at Stony Brook, and this is a critically important job, as far as I'm concerned. I felt I could have more of an impact on graduate education doing this than doing what I was doing, and more of an impact on the University as a whole..

"The appointment came as somewhat of a surprise. I wasn't really tapped in to what was going on at campus this summer. My wife

and I had our first child in February, when she was just about to finish an undergraduate degree in Fine Art at Pratt Institute. This spring would have been her last semester. We made a deal when we found out she was expecting that since she would have to take off in the spring, I would take off the summer, when I usually do research, and instead be a father so that she could go back to school and finish her degree."

With lots of new responsibilities in his life, Dr. Martin is taking a calm and scientific approach to managing graduate education resources. One project he plans to undertake is to analyze tuition waiver data "to improve the use of resources we have at our disposal.

"Tuition waiver money is a very significant resource... In the past 3 or 4 years it's been more difficult to manage because the way we define residency has been changed. Tuition waivers used to be linked to stipends in a much clearer way. Now we have to think of them as separate issues. There's actually more money for tuition than there is for stipends. After everybody who has a stipend gets their waiver, we still have a fair chunk of tuition money left over. It turns out that it's rather difficult to manage those resources efficiently.

"The Graduate School allocates the tuition waiver pool to the deans who then make awards within their

divisions. In the past is that many of the divisions have not fully expended their tuition waiver pool within the fiscal year... A dean makes an award of, say, \$3000 dollars to a student. The student is then required to apply for TAP... They may be notified that they received a TAP award of some unpredictable amount of money at any stage during the academic year." TAP awards are then deducted from the amount of a full tuition waiver; they effectively reduce the amount the dean or department actually spends on a tuition waiver. But the dean never gets to find out how much money was returned to the division via TAP, until it's too late to allocate the money. "Until now, nobody has been able to access information about how much the cumulative TAP award to a particular division has been. It wasn't even broken down between graduate and undergraduate TAP."

Progress is being made in getting the data on TAP to the right places. "The finance people have run the first data query, so we now have output on all the TAP awards for graduate students so far this year." But it's complicated in that this is an ongoing process, depending on when people file for TAP. "The other thing we're doing, then, is to work with the deans on an 'overbooking' system, similar to the airlines... with the expectation that if only 89% of the amount of money they allocated in past was spent, for example, they

might allocate 110% for the next year."

Will we feel any of the effects of this reform this year? Martin says yes: "This year, I bet we're going to spend the money much better. We've already got the first tuition report so we can go back to the deans and tell them exactly what percent they have committed so far. We're looking at data from the past two or three years to see what proportion of their funds were committed in the fall as opposed to the spring to try to come up with a good ratio for them to work with. We're trying to give them a dollar figure they can aim at for what they should spend in the fall."

Martin figures another 30 students may be supported by the money realized through better management. "It has the potential to free up several hundred thousand dollars a year... Everybody wins with that."

Other plans for the Graduate School include gathering information on departmental recruiting practices, and taking a fresh look at how TA lines are allocated among divisions. The issue of inadequate or unequal funding of humanities and social sciences will not be addressed until there is adequate data. In a time of limited resources, Dr. Martin's data based approach to decision-making, (rather than the mindless maintenance of the status quo), seems a realistic way to increase graduate student support.

calendar of events

A selected listing of events on campus that may be of particular interest to graduate students

Tuesday, September 21

Humanities Institute Visiting Fellows lecture: "The Teacher's Breasts," by Jane Gallop, internationally renowned scholar in the fields of psychoanalytic and feminist theory and Distinguished Professor of English and Comparative Literature at Univ. of Wisconsin, Milwaukee. 4:30 pm, Library E4340.

Alternative Cinema presents "Reservoir Dogs" (USA color) Quentin Tarantino, director. 7 and 9:30pm, Stony Brook Union Auditorium, \$2/\$16 series of ten films. Series premiere party follows 9:30 screening.

Wednesday, September 22

Humanities Institute grad student/faculty seminar: "Derrida's *Spurs* and sexual Difference in 1993," with Jane Gallop, internationally renowned scholar in the fields of psychoanalytic and feminist theory and Distinguished Professor of English and Comparative Literature at Univ. of Wisconsin, Milwaukee. 4:30 pm, Library E4340.

Sir Run Run Shaw Distinguished Lecture: "My Life as a Physicist," Hans Bethe, Cornell University. 11 am, sponsored by Institute for Theoretical Physics. Recital Hall, Staller Center. Call 632-7765.

Thursday, September 23

Tom Flanagan, English Department, will read from his latest novel in progress at the Poetry Center, Humanities Building, 12 noon.

Humanities Institute Film Series presents "Finzan" (Mali 1990, 107 minutes), "After the death of her husband, Nanyuma goes against tradition by refusing to marry her brother-in-law. A younger woman, Fili, tries to escape the ritual of female

circumcision." 7pm, Room E4341, Melville Library. Free.

Monday, September 27

Village Cinema Film Series presents: "Strictly Ballroom", 8pm at Theatre Three in Port Jefferson, 412 Main St., \$4/\$3.50 students, seniors, and members of the Prot Jeff Arts council.

Tuesday, September 28

Humanities Institute lecture: "Catching the past: Narrative and Diction in Chinese History," by Johnathan Spence, Sterling Professor of History and Director of Graduate Studies Council on East Asian Studies, Yale University 4:30 pm, Library E4340.

Alternative Cinema presents "Hiroshima, Mon Amour" (1959, black & white) Alain Resnais, director, Marguerite Duras, writer. 7 and 9:30pm, Stony Brook Union Auditorium, \$2/\$16 series of ten films.

Thursday, September 30

Lani Guinier, Professor of Law, University of Pennsylvania, "What I Would Have Said," University Distinguished Lecture Series, Staller Center Recital Hall, 8 pm. Sponsored by the Office of the Provost and Newsday. Free.

Friday, October 1

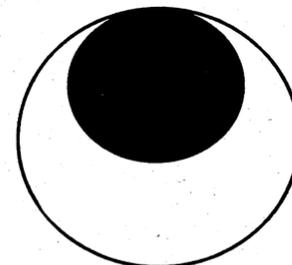
Astronomy Open Night, "Unraveling the Secrets of the Universe by Observing Millions of Galaxies," Amos Yahil, professor of Earth & Space sciences. Telescope Observation follows. Free. Call 632-7400.

Saturday, October 2

Stony Brook Symphony Orchestra, featuring works by Prokofiev, Copland, Lubman, and Mozart. 8 pm, Main Stage Staller Center; pre-concert lecture at 7. \$10 Call 632-7230.

Tuesday, October 5

Alternative Cinema presents "Drawing by Numbers" Peter Greenaway, director. 7 and 9:30pm, Stony Brook Union Auditorium, \$2/\$16 series of ten films.



Traditional Japanese

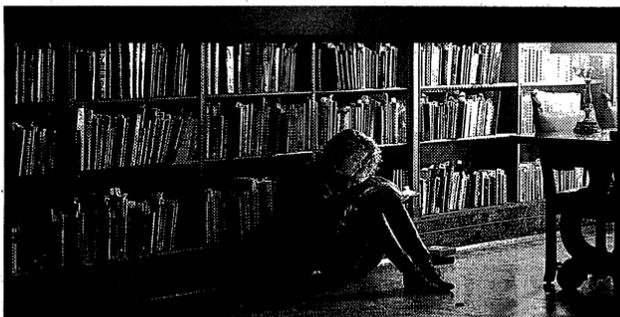
KARATE

SHOTOKAN STYLE

The Stony Brook Karate Club offers instruction in Shotokan Karate. Beginner's classes start in September in the Indoor Sports Complex dance studio. Classes are conducted by Charles Muller, 4th degree Black Belt.

For more information, call 689-7905 or 751-4786.

**Mondays & Wednesdays
at 8:00pm**



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The GSO Senate recently allotted funds for investigative journalism to bring in depth reporting to News & Views. Possible topics include *but are not limited to* University politics and graduate student life. Contact the editor for more information. 632-8965/6492.